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## ANTIQUITIES OF BASOHLI AND RAMNAGAR (JAMMU AND KASHMIR STATE)

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[SEE ILLUSTRATIONS I.-XIX.]

BASOHLI and Ramnagar are two administrative sub-divisions (Tahsils) in the Jammu Province of the Jammu and Kashmir State.

The monuments described below belong to widely different periods. They are not described in any special order, chronological or other. In point of fact, the following notes were written in the course of a tour of inspection undertaken with the object of surveying the monuments referred to, and preparing a scheme for their preservation. Accordingly, the places mentioned and the monuments described follow the route of the march which began at Basohli (twenty-eight miles by car and pony from the terminus station of Pathankot on the North-Western Railway) and ended at Jammu.

### BASOHLI

The town of Basohli is situated on a low spur overlooking the river Ravi, where it emerges from the mountains into the Punjab plains. Though now gradually dwindling in population and importance, it was, until a century ago, the capital of the hill state of that same name. Among the hill chiefs, of whom the Rajas of Chamba were probably the greatest, the Rajas of Basohli, though their territories were not extensive, enjoyed some consideration as patrons of art and learning.

Basohli possesses many monuments, but all of them are comparatively modern. They belong to the time of the Ballauriya Rajas, who flourished in the seventeenth and eighteenth centuries.

*The Palace.*—The most conspicuous among them—indeed among all the buildings of Basohli, ancient and modern—and one which forms the most prominent landmark in the whole surrounding country, is the ruined old

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## Antiquities of Basohli and Ramnagar

palace. It is a spacious structure and, until a few years ago, was repairable; but during the last few years its ruin has progressed at a very rapid pace. Thus, practically all the woodwork has been removed and employed in the construction of the school and the Tahsil buildings. In consequence of this all the roofs have collapsed and have brought down a great many of the walls along with them; indeed, the outer walls are practically all that now remain standing of the large palace.

The palace (Pl. I.) is built on a ridge overlooking the town. The main entrance which faces the town is an unpretentious archway. It leads to a large room which is known as the Durbar (Audience) Hall. Beyond it are three rooms, over which stood what was known as the Shish Mahall (Hall of Mirrors). These apartments faced the courtyard on the inside.

The palace was divided into three portions: the open court on the north side facing the Chinjloh fort and a couple of buildings facing the central courtyard. These seem to have been intended for public and official purposes. They comprise a Durbar Hall on the south side and Rang Mahall (Painted Palace, now no longer existing except in name) on the west. On the east side, at a higher level, are the ruins of a set of buildings and tanks which were probably set apart for the retainers and other satellites of the court. On the north side are a number of better preserved rooms facing the Chinjloh fort, which probably were the Rajas' apartments. There are some underground cellars here, one of which is open at the top and seems to have been a prisoners' cell. There is a small entrance to the quadrangle on this side also. The gypsum plaster on the walls of these chambers and the painted decoration are still comparatively fresh.

To the west of this building, which is known as the Naughara Mahall (New-built Palace), is the Purana Mahall (Old Palace), which probably served as the Zenana. In this building are two *hammam* (Turkish bath) rooms. The chamber adjacent to these is ornamented with a coat of gypsum plaster covered with painted decorative designs. The dado is painted in shining dark vermilion, with trees and birds marked out in white. Facing these apartments are the kitchen garden and the kitchen premises. Behind these latter and facing the Rang Mahall is a large garden, in the middle of which is a small tank and an octagonal platform possibly intended for planting *tulsi*. In the south-west corner of this garden is a circular tower, from which a covered passage leads to the well below. Water to the well was admitted by an open archway from the larger tank lower down.

*The Temple of Siva.*—This is the upper one of the two situated on the way down to the Ravi and the Visvesara cave. It is 5 feet 8 inches square, and is built on a low platform 7 feet 6 inches square. Its height internally is



## Antiquities of Basohli and Ramnagar

7 feet. It is an unpretentious building, consisting of a single chamber with a crude figure of Ganesa in low relief over the doorway. On the left side of Ganesa is what appears to be a Tantric formula : "Om hram hram phat Om." Inside is a *linga* and a crude figure of a bull.

On the right side of the doorway is a crude shallow niche containing a Bhairava and a dog ; on the left a figure, probably of Hanuman.

The roof, externally, consists of a series of low steps, each being not more than a few inches in height. The eaves spring on a course of projecting voluted dentils. Immediately below this shrine is a somewhat smaller one of Parvati. It contains a very crude image of the goddess. Outside this is an equally crude figure of a tiger, the vehicle of the goddess. Just below it is a large image of Kali brandishing a sword and riding a tiger cut out of the rock.

*Caves on the Ravi.*—The cave of Visvesara is the largest excavation of the set and consists of two chambers, the outer one of which is 11 feet square and 8 feet 3 inches in height. The walls possess a few small plain niches and a larger one which is somewhat ornamental. But the most interesting feature of the cave is that the northern wall bears carved on it a large image in relief of Raja Visva Raina, the reputed founder of Basohli (Visvalaya?). The sculpture is 6 feet 2 inches high, and may be a life-size portrait ; though one must say that as a specimen of the sculptor's art it is not particularly happy.

From the ceiling hangs a brass bell suspended from an iron hook embedded in the rock. Admittance to the inner cave is gained by a low doorway in the northern wall. Its ceiling is slightly domed. In the middle of it is a Sivalinga on a circular *pittha* carved out of the rock. There is a small marble image of Annapurna. The figure is eight-armed. Below it are a couple of other crude figures, one of whom seems to be a Rakshasa and the other a lion. For want of space, the head of the lion has been placed just above its rump !

Below this cave is a large mutilated figure of a caparisoned bull. A few steps to the north of the bull is a rock in which has been excavated a small cave. This also contains a small *linga* on a *pittha*. On the wall facing the entrance are two figures, probably of Siva and his consort. On the left wall is the four-faced bearded figure of Brahma standing between two bulls. On the right wall are three figures : the central one is seated and probably represents Siva, and the side ones are *chauri*-bearers, a male to the right and a female to the left.

On the face of the rock outside are carved two figures, one of Hanuman holding a mace, and the other of Nandi.



## Antiquities of Basohli and Ramnagar

A few more paces to the north is the figure of a four-armed Bhairava carved on the face of a rock. In his lower right hand he bears an upraised sword, and in his left hand a mace and a trident. On the way down to the river are a few other caves cut out of sandstone rocks. One fairly well frequented is that of Sitala, the goddess of smallpox.

The temple of Siva in the town and the one on the way from the ferry to the town are of the Sikhara type; but the Sikhara is very debased. The angles are adorned with a few crude *amalakas*. The ceiling is domed inside. The other type of temple found in Basohli has a stepped roof springing from a course of brackets. There are three such in the *maidan* below the palace. They are built on masonry platforms constructed round *bar* (*Ficus Indica*) trees. In two of them the basement is moulded into the shape of an open flower.

Along the causeway of boulders which leads from the ferry to the town are a few *baolis* very similar to those on the Rajauri road. They have been repaired within the last few years.

*Forts.*—Next to the palace, the most noticeable features of Basohli are the two small forts built on the hillocks on either side of it. They are very small structures, being little more than watch towers. The open space in the middle is only a few feet square. The angles are protected by circular bastions, which are more or less dilapidated. In the tower nearer the town there is a well, which was used to store the rain water of the compound.

*Miscellaneous Structures.*—Between the palace and the town there is an open space in which have been built a few small shrines and platforms round the trunks of large overspreading trees. The temple of Chamunda is perhaps the most important of these. It consists of a small sanctum preceded by a still smaller porch. The tower is of the usual Sikhara type. The image of Chamunda worshipped in this shrine is a piece of natural rock, whose veins have become prominent by the softer parts being washed away under the constant pouring of water. An image of Vishnu of the usual Jaipur make is also kept in this shrine.

There are also two *pucca* wells in the *maidan* before the fort.

### MAHADHERA

This is a small village, a mile or so to the west of Basohli. It contains a temple of Siva with two offsets on each side (Pl. II.). The offset on the front side is lengthened into a porch. It is of the usual Sikhara type, and on each side of its angles are a few ribbed Kalasas. The sides, externally, are much more ornamented than those of the temples at Basohli proper. The stylobate is quite plain, but the few lowermost courses of the sanctum proper are moulded into an ornamental base. This is surmounted by a couple of plain courses



## Antiquities of Basohli and Ramnagar

and a cyma recta cornice over which are two friezes divided by a torus moulding. The lower frieze depicts a series of human figures, some of whom are armed with bows and spears, and figures of gods—*e.g.*, Vishnu riding on Garuda, Durga on a lion, Vishnu wearing a *mandara mala* and standing between two attendants, one of whom offers something in a bowl. There are sundry other figures now entirely covered with moss. Above this frieze is another consisting of floral scrolls. Neither of these friezes goes completely round the temple, which seems to indicate that the carving was executed, but left incomplete, after the temple was built.

The upper frieze is surmounted here and there by ornamental Sikhara-shaped niches with round melon-like finials.

The vertical part of the spire is marked off from the upper carved portion by a sunk plain string-course. A special feature of the upper portion is that on all the four sides the uppermost offsets bear circular medallions with three faces or heads, probably of Siva. The tops of the spires and of the offsets are crowned by ribbed melon-like finials. On the front, just above the level of the porch, is a large ventilator. On each side, between the medallion and the finial, is an elephant's head.

The jambs of the doorway are carved with figures of seated gods and demons. Internally it is square and covered with a circular ceiling consisting of concentric circles.

The right jamb of the porch contains a figure of Ganga standing on a crocodile. The lintel is ornamented with a figure of Ganesa.

In front of the temple is a small masonry pillar, on top of which is set up the small figure of a bull.

### BASOHLI TO MAHANPUR

The distance from Basohli to Mahanpur, the next stage, is thirteen miles. The road, or what passes by that name, is a passage over a dozen *khads*, whose ascent, descent, and bed consist of loose boulders, which irritate the nerves and try the temper of the most patient man. The road all along runs through a sparsely populated and sparsely cultivated area. Here and there are small *baolis* and large tanks built by the Rajas of Basohli. At Polassy, a village situated halfway between Basohli and Mahanpur, is a sarai—a single-storied stable-like structure—said to have been built by the late Maharaja Gulab Singhji. There is a tank as well as a small temple of Siva here. The temple, though crowned by a Sikhara-like spire, is nothing more than a *chhattri* open on all the four sides. The spire stands on four sandstone columns. In front is a small figure of a bull. One of its columns is carved into the shape of two monkeys.



## Antiquities of Basohli and Ramnagar

At several places on this road *bar* (banyan) and *pipal* trees have been planted, and platforms of dressed masonry with ornamental mouldings, or simply of round boulders placed one on the other without mortar, have been built round the bases of their trunks. In many cases the growing trunk has burst the masonry platforms.

### MAHANPUR

Besides the small *chhatttri*-like temple in the bazar, there are two large temples and a *baoli* at Mahanpur. One of them is dedicated to Siva and the other to Jagadamba or Kali. The first is situated on the *baoli* and is said to have been built by Maharaja Gulab Singhji. It is a plain small ornamental structure of stone.

The *Thakur-dvara*, the *dharmasala*, and the *baoli* near them are said to have been built by Maharaja Gulab Singhji's mother, the Rani Paddual. On the opposite side of the road is the much older temple of Jagadamba. The lower part of it is in stone, the upper part has been covered with a coat of gypsum plaster; but it seems probable that the whole was originally built in stone. The upper portion collapsed and fell into disrepair, but was afterwards built on a somewhat smaller scale, as is shown by the straight-lined pyramid, which originally must have been curvilinear. The shrine is built on a low stylobate. The lower part of the vertical wall consists of two friezes divided from each other by a string course of rosettes. The lower springs from a torus moulding. On the jambs of the doorway and in some other parts of the external surface are a few sculptured slabs embedded in the masonry, which seem to have belonged to the original structure. The lowermost two recesses contain standing figures of two *dvarapalas* armed with spears pointed at both sides. The figures are moustached and wear garlands. Above the *dvarapala* of the right-hand jamb are carved two peacocks, one picking grain and the other pecking at his own tail. Above this is Krishna playing the flute, standing in the midst of his companions, who are waving *chauris* over him. One of them is a female. Above them are three birds, probably swans, billing and cooing.

Above the *dvarapala* on the left-hand jamb are carved the figures of Siva riding on his bull, and of a votary standing before him with folded hands. Above these are two peacocks, probably fighting; further up is a seated figure of Brahma (three-headed—the fourth head does not appear, being at his back) facing front, with two swans underneath. In the centre of the lintel of the doorway is a figure of Ganesa. The temple faces east.

In the south-eastern corner of the temple above the level of the doorway is an inscription in Tankri characters and the local dialect, which runs as follows:



## Antiquities of Basohli and Ramnagar

Sam. 1583 sam. Sri Devi da dehra Sri Gusai.

Suraj Gir da chela Gusain Lal Gir Panchagni ka rae Raja Sri Rai Man Singh da batedha Kirpalu Chodhri Mal. Likhataam Shavula Jandheal.

*Translation.*—Samvat 1583 (A.D. 1626). The temple of Sri Devi (was built by) Kripalu Chowdhri, Superintendent of Stores of Raja Rai Man Singh. (The mahant in charge of the temple was) Gusain Lal Gir Panchagni, Chela of Gusain Suraj Gir. This inscription is carved by Shavula Jhandeal.

On three sides of the temple are niches with two fluted columns each. Underneath the southern niche is a small panel containing two figures, one of whom is seated on a throne smoking a *hookah*, and the other waves a *chauri* over him. In the niche above is a figure armed like a *dwarapala*.

The western niche contains a four-armed figure of the goddess Kali riding a lion. In the right upper hand she brandishes a sword, in the left she holds a trident; in the right lower a pot (of blood), and in the left a head, by its locks. The northern niche contains the figure of Hanuman.

Underneath, the panel contains three figures, one seated on a *charpai* smoking a *hookah*, another standing waving a *chauri*, and the third sitting by the *hookah*.

The porch is modern. Internally the temple is square. The dome consists of concentric corbelled circles, narrowing as they ascend one over the other.

### MAHANPUR TO BALLAUR (via Nagrota Prithipal)

Bugadgu-e di Ban. This is a small *baoli*, 4 feet 6 inches square, with a stepped basin narrowing towards the bottom. On the three sides of the *baoli* are crudely sculptured retaining walls. The lower two courses consist of geometrical patterns and floral scrolls, with two birds facing each other pecking at flowers. The topmost course consists of a number of panels divided from each other by upright rows of rosettes, conventional cypress and other trees, and geometrical patterns. On the first panel to the left is carved the figure of a cavalier. Both horse and man are armed *cap-à-pie*. The second shows a tortoise, whose legs, claws, and head are shown flat, projecting beyond his scaly back. The scales are represented by a rosette enclosed in a circle. The third shows a seated god, with his hands in *abhaya-mudra*, and two attendants on either side carrying him in a *doli*. Above are seen two birds. Next follows another horseman.

On the back wall the first panel contains a rosette, the second a creature, half man, half fish, with a cypress. The third has a curled snake, and the fourth a warrior on horseback with a woman standing in front wearing a gown.

The panels on the right side are displayed, but are lying on the site. They represent a cavalier, and two persons carrying a *doli* (shown upside down).

Higher up on the rear is another platform decorated with floral designs



## Antiquities of Basohli and Ramnagar

and geometrical patterns. In its middle is embedded a small two-pedimented niche bounded by square columns, in which stands the figure of Vishnu (?) holding a disc and a mace. The *tympana* of the pediments are filled with floral designs, the lower one being shaped into a rather trefoiled arch.

Lower down is another *baoli*. By its side is a loose sculptured stone, bearing figures of two gowned goddesses carved on it. This is very much dilapidated.

As on the Rajauri road, *baolis* on this road are found at short intervals. They are of two types. The first, which is by far the most common, is a natural spring whose water is enclosed in a small square stepped basin narrowing towards the base and enclosed in masonry walls on the sides and the back. Its water surface is always level with the surrounding ground. The second, probably the latter type, is a deep circular well with water far below the surface of the ground. The water level is approached by a long flight of steps leading down from the upper ground level. These steps are enclosed in masonry walls. It is said that a dozen *baolis* of the second type were constructed in Raja Suchet Singhji's time on the high road between Basohli and Mansar by one Jawahir Singh, a merchant.

At Nagrota Prithipal there is a small shrine of Narasimha and the *samadhi* of Pandit Lachhi Ram built by Raja Suchet Singhji. Lachhi Ram was a saintly shopkeeper in the town. He was a native of Kathua. Two small feet carved on a slab of sandstone are enshrined in the *samadhi*. Near by is a *dharmshala* with two pairs of ornamental pillars in front.

*Ser*.—Ser is a village situated on the road between Nagrota Prithipal and Ballaur. A small ruined temple is situated on the tank of Ser. Its plinth is 16 feet 6 inches square. Internally it measures 7 feet square; and is entered by a doorway 3 feet 8 inches wide on the south side. The walls stand up to a height of 4 feet and are 3 feet 3 inches thick. Externally the basement of the shrine is decorated with three mouldings: the middle one is round and the upper and the lower ones are angular. There are traces of brick masonry round about the area. On the south side is a niche 1 foot 11 inches by 9 inches. It now contains a loose stela bearing the figure of Hanuman. In the shrine is a smaller slab 9½ inches by 6½ inches. It bears carved on it the figure of a woman carrying a child. The lady is dressed in an ornamental gown and scarf, and is decked with bracelets, armlets, necklaces, and ear-ornaments; the child wears a turban.

The walls are plain inside. The spout of the *pranali* (drain for carrying out sacred washings) is on the rear side below the niche.

Outside are a number of loose sculptured slabs which in point of art are similar to those of the *baoli* (Bugadgu-e di ban) described above.



## Antiquities of Basohli and Ramnagar

The most noteworthy among these are : (1) a man facing front bearing a long staff and holding a rosary in the right hand ; (2) a figure carrying a fan ; (3) a woman dressed in a gown ; (4) two human figures, the larger one holding the other by the arm and carrying a staff in the left hand.

*Nuni*.—At Nuni, a village situated on the Bini, opposite Ballaur, is a temple of Siva, similar in style to Maharaja Gulab Singhji's temple at Mahanpur.

### GURNAL

Opposite Ballaur on the bank of the torrent is the village of Gurnal. It contains a temple and a number of *baolis*. The former is square with two offsets on each side. It is built in the middle of the rectangular courtyard paved with stone. On two sides there are steps leading down to the courtyard. The lower courses of the temple, which rise from the floor of the yard, consist of an inverted cyma recta, above which is a torus moulding. On three outermost offsets are projecting niches, each having a façade of two pillars with octagonal capitals and bases. Corresponding with the lower half of the niches are carved a series of shallow ornamental temples. The dome, internally, consists of a series of concentric circles. The sanctum is very plain internally, only the apex of the dome being ornamented with a full-blown lotus. Water oozes out from below its floor. The chief object of worship is a piece of rock, representing the goddess Vindhyavasini, placed in a shallow *pranali* on the floor. There are a few fragmentary images also, which, however, seem to belong to older times and temples. The principal among them are these : (1) This is a well carved female *chauri*-bearer crowned with a three-peaked tiara (Pl. III.). The modelling of the breasts (now unfortunately much damaged) and the hips is very beautiful. The yak's tail of the *chauri* is wavy. She wears a couple of garlands, one of which goes down almost to her ankles, while the other nearly reaches the knees ; and a jewelled necklace, the central jewel of which hangs between the breasts down to her waist. The figure probably formed part of a group which may have been like a Vishnu group of Kashmir, as is attested by the fragmentary garlands on her left side. Her drapery is transparent. (2) This is a fragment of a hand with a ring on each finger. (3) Of the same age is the fragmentary figure of a four-armed Bhairava. Two of the hands are unfortunately broken ; the upper right hand holds a mace and the lower left is held down stretched outwards. His hair comes down in long braids over his shoulders, while in front it is brushed upwards. He wears round ear ornaments, a necklace, armlets, bracelets, an ornamental waistband, a short *dhoti*, a sacred thread, and a long garland reaching below the knees. The ends of his scarf fly outwards at the sides. (4) This is also a much defaced figure, so that it is difficult to say whether it



## Antiquities of Basohli and Ramnagar

is a god or a goddess. (5) Next comes a pair of feet with a *trisula* in the middle and a small tablet bearing carved upon it a four-armed god seated on a half-expanded lotus.

In the courtyard are a number of stone slabs and stelæ bearing reliefs similar to those of the spring at Bugad-gu. Nearby, outside the courtyard, are a few other stelæ and another pair of feet rudely carved. More interesting than these is a triangular stone in which is a figure in high relief of Garuda, very similar to those in the temples of Kashmir. The fact that the stone is triangular would suggest that it belonged to the apex of a niche, as is the case there. The upper part of its body is human, with its locks flowing below the shoulders. The lower half is that of a bird. In place of arms it has wings, of which the left is broken. It has a bird's tail, wears a necklace, and is known as "Launkada bir." The meaning of the term is doubtful, but I was told that it signified "the heroic boy" or "bold urchin."

*Dharmandvi*.—To the north of the temple there is a rectangular structure, of which only the lower storey is extant. It is now filled with water, and is considered a very sacred place. The door is on the east side. On the other three there are large recesses, having small apertures which admit light. On the outer side these apertures are surmounted by projecting ornamental roofs, which are supported by two square columns with horizontally filleted capitals. It is probable that the roofs of these niches were *Sikhara*-like. They are adorned with friezes of lozenges. The doorway is surmounted by a figure of Ganesa. Inside are four bases of columns (at present submerged), which are supposed to be the supports of the throne of the presiding goddess. Tradition ascribes it to the time of the Ballauriya Rajas, who are said to have buried golden pillars here. The corners of the structure are adorned with mouldings. According to the legend the goddesses used to play *chaupat* here. In the small area in and about Gurnal are said to be 101 *baolis*.

### BALLAUR

The town of Ballaur is an ancient one. In the Middle Ages, Ballapura, of which term Ballaur is a corruption, was the name of an important principality. Quite recently, too, the Ballauriya Rajas, who later on changed their capital to Basohli, dominated all the neighbouring chieftains except that of Chamba. The testimony of the Rajatarangini of Kashmir regarding the antiquity of the principality of Ballapura is corroborated by the existence (unfortunately in a very ruined condition) of a fine mediæval temple.

It is known as the temple of Harihara, but is held specially sacred to Siva. It consists of a square sanctum crowned by a *Sikhara*, with a porch in front and a *mandapa* beyond it. The spire is profusely ornamented externally (Pl. VI.),



the ornament consisting mainly of floral scrolls, flower and vase decoration, and niches with stepped pedimental roofs filled with decorative lozenges and figures of gods. A pleasing contrast of light and shade is produced by the re-entering angles of three offsets on each side. The vertical portion of the temple may be divided into two parts: (1) The lower, rising up to the floor level of the niches, consists chiefly of quirked ovolo (the lowest course), torus and filleted torus courses, placed amidst plain filleted ones. (2) From this upwards are two rows of ornamental niches placed one above the other in each offset. On a level with the top of these decorative temples is the ribbed finial of the large recesses. The spire is divided into ten panels by ribbed courses, the lowermost panel being ornamented with floral scrolls. The ornamentation on the outermost offset is carried up to the finial. On each side are two stone slabs bearing three-headed busts; one is just below the apex of the roof of the outermost offset and the other below the top of the spire. The image in the niche on the external face of the southern wall of the porch is that of Siva.

The ceiling of the cella is built of interlacing squares.

On the ground outside the temple lie a couple of square stone slabs ornamented on one side with expanded lotus flowers. They came from the centre of the ceilings of the porch and the *mandapa*. The roof of the *mandapa* was probably pyramidal.

*Sculptures.*—There are thirteen sculptures in the shrine, most of which are fragmentary.

1. Vishnu in the round; lower half of his body missing; has three heads (man's, lion's, and boar's); wears an elaborately ornamented tiara, lozenge-shaped jewelled ear ornaments, a jewelled necklace, sacred thread, armlets, waistband, *Srivatsa* and *mandaramala* (flower garland)—the latter is fragmentary; the halo round his head is partly broken, his forearms are missing. In style the fragment is very similar to the Kashmir sculptures of the ninth and tenth centuries.

2. Ganesa (Pl. IV.). This is a very fine sculpture; unfortunately almost the whole of the right half of his body is missing. He squats on a seat of two lions (one is missing); wears anklets; a scarf covers his body, but his large belly is naked; in the left two hands he carries an axe and a pot of sweets, with which his trunk is busy; a conch shell adorns his left ear; he wears a fine diadem; his locks hang loose on his shoulders.

3. Linga, five-headed, very much defaced. This is probably an abbreviated form of Svachahhanda.

4. A very interesting sculpture is what looks like a capital (Pl. V., a). It is square at the base and sixteen-sided in the middle. Over this is a square



## Antiquities of Basohli and Ramnagar

block, sloping upwards, and ornamented by a triangular projection on each side. This is surmounted by a four-headed bust (really there are four busts of four heads). Each head wears a necklace. In the corners in front and back, just where the nipples of the breast ought to be, are carved heads reclining sideways. The ear ornament is a circular jewelled disc. The heads are adorned with three crescented or peaked crowns. Over the heads is a further eight-sided projection, which probably served as the tenon of a finial. It seems probable that this stone was the crowning ornament of the apex of a spire (perhaps of the temple itself). If the figure is that of Brahma, the four minor heads may represent the embodied Vedas.

5. There are two other finials (?) here, which are quite entire. The first is a rectangular block adorned below by a series of fillets, a torus, and filleted torus cornice, exactly like the *bhadrapithas* of mediæval Kashmir. From the middle of this—on the three sides that are visible—spring out divine heads adorned with peaked crowns, ear ornaments, and necklaces. Above these heads is placed a large bust, elaborately diademed and ornamented. The eyes and nose of this figure are missing, and have been replaced by metal substitutes. Behind the head are circular melon-like ornaments, which were visible on three sides, the head being visible on the front side only. Over the head is a circular, pointed projection.

6. The second is a similar, but less elaborately ornamental, piece. In the lower portion the head is on one side only.

7. Brahma, bearded, pot-bellied, wears a rosary; has a lotus behind the shoulders. The sculpture is much defaced.

8. Another figure of Ganesa. It is quite complete.

9. Female *chauri*-bearer.

10. A pair of feet on an ornamental base.

11. A defaced figure of Ganesa.

12. Figure of a votary (*bhairava*) with folded hands.

13. Outside in the *mandapa* are a few more fragments, the most notable of which is a broken bull of limestone, such as is common in Kashmir, with its neck turned backwards. The beast is harnessed and wears an ornamental garland. When complete it bore the figure of Siva on its back, as is evidenced by the fragmentary flower garland.

There is also a large defaced crude figure of Bhairava, with dishevelled locks hanging on either shoulder, serpents on his neck, a sword pointed downwards in his right hand, a cup of blood in his left, and a dog behind.

There is another similar, but less elaborate, *bhairava*-slab in the *mandapa*.

Judging from the style of the sculpture described above and the decoration of the temple, it is probable that it belongs to about 1000 A.D.



## Antiquities of Basohli and Ramnagar

At the upper end of the town are the ruins of the so-called palaces. They are very ordinary structures of no architectural merit, and do not possess even the distinction of spaciousness, like the Basohli palaces. Besides, they are completely ruined. Only a few walls are standing, and these, too, are in imminent danger of falling down.

The town was protected on the river side, which is the only one exposed to danger, by four octagonal towers, which have slits for musketry. These also are completely ruined. On the site of one of them the forest rest-house has been built.

The main approach to the town was through an arched and crenellated gateway situated on the river side.

### SUKRAL

The distance from Ballaur to Sukral is about six miles. The footpath leads along the bed of the Naj for a mile and a half and then ascends the hill. The track therefrom is difficult to traverse, and ascends several hillocks over slippery and rough stone steps and through dense jungle. When the last spur is rounded, the village of Sukral perched high up on the mountain side comes in sight. The village is inhabited almost entirely by Brahmans, nearly all of whom have a share in the income of the shrine, which (Pl. VII.) is dedicated to the goddess Malla, who is said to be an incarnation of Sarada of Kashmir. According to legend, one Amolak Ram, a Brahman of this village, performed penance at the shrine of Sarada, and in return obtained from the goddess the promise that she would manifest herself in his village in the third generation after him—that is to say, in his great-grandson's time. Accordingly, in the time of his great-grandson, Sivanandan, a small *shila* ("stone") was seen rising miraculously from the spring, and was accepted as the emblem of the goddess. Some time after Raja Madho Singh of Chamba consecrated an image of Kali in the same shrine. Then was started the practice of offering goats on Tuesdays and Sundays, which continues up to this day. I was told that on the Tuesday immediately preceding my visit half a hundred animals were cut down. During the Navaratri (Durga Ashtami) days, fifty to sixty animals a day is the rule. This slaughter is the outcome of the religious enthusiasm of the hillmen of Bhadrawah, Chamba, etc. The Punjabis generally do not kill; they either offer *karha*—a sort of pudding—or purchase he-goats from the *Pujaris*, and after dedicating them to the goddess set them free. The animals are of course reclaimed by the owner. The same animal may thus be offered several times, but it appears that this does not matter. All that seems necessary is that the votary should pay the *Pujari* the price of the animal, who in return guarantees the acceptance of the sacrifice by the goddess, even though no sacrifice has been actually offered.



The *mahatmya* of this temple, called the *Mallavirabhava*, is said to have been published.

Sukral, as a place of pilgrimage, enjoys great renown, not only in the neighbouring hills, but even in the plains of the Punjab. Anyone with some object to achieve, be it the birth of a son, getting rid of a chronic illness, the return of an absent relative, or securing a livelihood, may promise that if his or her desire is fulfilled he or she will perform a sacrifice at the shrine of the Devi at Sukral. This is called "Sukhna" (Sanskrit, Sakuna, meaning omen, augury). It is said that the goddess always fulfils her part of the undertaking.

The name Sukral is derived by the priest from the term "Sukhna." Perhaps it would be more correct to derive it from the Sanskrit "Sarikalaya," "the abode of Sarika," which is another name of Sarada. The temple of the goddess is square, with offsets on all sides, and except for a row of niches on each offset (two on the corner pilasters), the vertical portion is plain. Each of the niches is preceded by a couple of fluted columns standing on floral bases and capped with inverted pyramidal capitals. The columns stand on projecting brackets adorned underneath with decorative foliage. They are rectangular, and are surmounted by *Sikhara*-like pediments. The outermost offset on the front side is adorned by three replicas of the temple. The apex of its pediments is formed by a circular medallion on which are carved the heads of a three-headed figure. Over this is a *makara* snout. Further up is the projecting mortice of the pennon.

The recesses on the three offsets (sides and back) are larger than the others, but even they do not reach the height of the apex of the offset on the front in which the door stands.

Corresponding with the *makara* on the front side of the spire are a tiger head on the north side and *makara* heads on the south and east sides. The perpendicular portion of the walls is divided into four horizontal parts. (1) The lowermost springs on a plain course, and is crowned by a cornice. (2) Above this is a series of niches. (3) This is separated from the next portion, which is plainly a torus moulding with a groove in the middle. (4) The latter is surmounted by a triangular floral string course.

The surface of the spire is divided into seven plain panels by ribbed square *Kalastas*.

The larger niches on each side are also adorned with three-headed medallions, and are surmounted by ribbed *Kalastas*.

The left inner side of the jamb of the doorway bears a crudely carved figure of Hanuman, with a mace in either hand. Opposite is an equally crude figure of a *bhairava*. Externally on the right jamb are small panels con-



taining (1) a four-headed figure of Brahma, and (2) Siva seated cross-legged with Ganga flowing from his locks.

On the opposite side one panel is empty, and the other has a figure of Siva with matted locks twisted upwards.

On the lintel of the doorway is a seated four-armed figure of Ganesa with two rats underneath. In the right lower hand he has a pot of sweetmeats, in the left a rosary, in the upper left hand a tooth, and in the right a goad.

Internally the sanctum is square. The image of Malla, seated on a brass lion with a silver-mounted head, is a *shila* (natural rock), said to have sprung out of the earth. It is only a few inches in height. Behind it is a four-armed figure of Durga-Mahishamardini, standing on the body of Mahishasura. The demon has a buffalo's head and cloven hoofs. In his hands he has a sword and buckler. The right upper hand of the goddess brandishes a sword, the lower holds a *trisula*, the left holds a buckler and a pot, probably of blood. Her eyes are of silver inlaid with a dark vermilion gem. In a niche is another image known as Mahasarasvati, but it is too defaced to show any distinctive emblems.

There is no ceiling; the sloping spire is all the covering that there is.

The temple is externally and internally covered with a coat of whitewash which is broken in many places.

On the plinth of the temple is a small shrine with a stepped roof in which are a few coarse sculptures. The chief among them are:

(1) Vishnu, reclining under the hoods of Sesha, with Lakshmi shampooing his feet. From his navel springs a lotus on which is seated a four-headed Brahma; (2) a four-armed Ganesa; (3) a five-faced Siva *linga*, all the heads being encircled by a snake; and (4) a plain *linga* on a lotus base.

In front of the temple there are two crudely executed lions with protruding tongues. One of them is on the plinth and the other below it. There is also a small tank, now dry, dug into a rock.

*Baolis*.—At the upper end of the village is a square *baoli*, at the back wall of which are a number of panels (Pl. VIII.) bearing sculptures in relief. Going from left to right they are: (1) a conventional tree (cypress); (2) Matsyavatara (human body with the lower half of a fish); (3) the sun and the moon (the sun is shaped like an expanded lotus with rather pointed petals, the moon is a circular medallion with four acanthus leaves carved upon it); (4) Hanuman running clad in a *dhoti*; (5) another cypress; (6) four-armed Narasimha tearing out the bowels of Hiranyakasyapu; (7) a goose with its neck bent down, probably dead and hanging from a peg; (8) a lady sitting in a palanquin carried by four bearers, and a cavalier armed with sword and shield with an attendant waving a *chauri* walking behind him; (9) another



## Antiquities of Basohli and Ramnagar

cypress; (10) four-armed Durga riding a lion; (11) a lozenge marked with fishbone patterns; and (12) a coiled snake.

At the north-west corner of the *baoli* is a small *chhatri* built a few years ago by a goldsmith. It contains a *linga*.

At the opposite end of the village, higher up on the slope, is another *baoli*. It has a larger and thicker wall. On one side is an arched niche containing images of Siva and Parvati seated side by side. Ganga flowing from the god's hair covers the whole body of the goddess. Opposite is the four-headed figure of Brahma, with the four Vedas in his hands.

At the rear side in the lower platform are two recesses, in one of which is a slab bearing a bearded rider, and in the second an image of Siva.

The central niche above the latter is more elaborately ornamented than the others. It contains a figure of Sheshasayi-Vishnu. At his feet is Lakshmi. From his navel springs the lotus on which Brahma is seated. On either side of Brahma are two rosettes. The niche to its south contains a human face supposed to represent the moon. The one next to it contains a small slab bearing carved on it the figure of a lady. The niche to the north of Vishnu contains a slab on which is carved the figure of a coiled snake.

Water comes out from a spout shaped into a lion's head.

There are a few more *baolis* here, but none of them have any carvings except one which is situated on the hillside below the village. Only two or three slabs of it are extant. One of them bears the relief of a lady carried by two bearers in a palanquin with a horseman in front, and another bears a *bhairava*. The carvings are all extremely crude and were probably executed by untrained village stonemasons.

### SUKRAL TO THARA-KADWAL

After an abrupt descent of three-quarters of a mile from Sukral, the footpath to Thara-Kadwal crosses the Nala Naj whence it again ascends to the village of Bathri, and passing over the ridge of the same name it enters the valley of Parnala on the other side. On the western end of the valley is situated the village of Kaug, which is mostly inhabited by Thakkars. It contains "a house of gods," an ordinary village hut containing a number of images where public worship is conducted.

*Thakurdvara*.—On the summit of the hill overlooking the village is an old fortress, now in ruins. It looks very picturesque against the blue sky.

Crossing the second ridge, the road descends into the large village of Mandli. About half-way down is a newly constructed *baoli*, in which a few old slabs bearing a coiled Naga, a Seshasayi, and a Bhairava have been inserted. In Mandli there is a modern temple in the bazaar.



The bed of the Ujh Nala is about three-quarters of a mile wide. Usually the water runs through half a dozen narrow and shallow channels, the largest of which is not more than 15 feet wide. Across the Nala on the side opposite to Mandli is the fertile tract known as Sumarta. It consists, if my information is correct, of thirteen villages. The chief village is Thara-Kadwal. Below Guda-Kalial, which is situated at a distance of a mile and a half from the latter, is a circular *baoli* with a flight of steps leading down to its water level. Near by is a *Thakurdvara* which contains a number of *lingas* and *saligramas*, but nothing of special interest. In front of the *Thakurdvara* are two small temples open on all sides, with roofs resting on four columns at the corners. In them, beside the *linga*, is a number of sculptured slabs, the majority of which bear the rotund figure of Ganesa.

Between the Ujh and Thara-Kadwal are several tanks and pipal trees with boulder platforms round their trunks. On one or two of these platforms are anthills. These trees afford very welcome shade to wayfarers in the hot season. Under some of them a man is employed by the pious to dispense water to the thirsty. Between Basohli and Thara-Kadwal most of the land yields two crops, rice and wheat or barley.

At the lower extremity of the town is the small fort known as Garhi. It is rectangular with octagonal towers at the corners. It has two rows of loopholes for the convenience of the defending musketeers, and is surrounded on all sides by a moat which is seventy steps in length on each side and about 15 feet wide. Its entrance is on the east side where the moat was probably spanned by a drawbridge. Opposite the gateway across the moat are four bases of columns the purpose of which is uncertain. The entrance is a double-arched opening and has two seats, one on each side, like the majority of Mughal entrances. On the jambs are (1) a figure of Bhairava on the right; and (2) that of Hanuman on the left. The iron-bound mortices of the doors are extant. Inside the gateway is a rectangular apartment which seems to have been a sort of keep or guard-house. There is a rectangular temple and a circular well inside. Immediately against the ramparts inside is a ridge which may be the débris of the buildings, or might have served the purpose of a second stand for resistance in case the rampart was taken. The walls are crenellated. The whole is overgrown with dense jungle.

#### THARA-KADWAL TO KHUN

*Baoli of Dhan.*—At the foot of the descent into the *Khad* near Lakhdi, about three miles from Thara-Kadwal and on the way to Khun, is a large *baoli* which contains a set of remarkably well sculptured panels. Both the *baoli* and the sculptures are of comparatively recent date. The basin is about



## Antiquities of Basohli and Ramnagar

15 feet square and of the usual type. Water flows from the mountain side through the mouth of a very well carved stone lion's head. The basin is enclosed on three sides within thick stone walls, receding in terraces one above the other. There are two at the sides and three behind. The lower walls of the sides and the middle one at the back are plain. But the lower wall at the back has, besides the well-designed lion's head, two trefoiled niches with projecting lotus-leaf bases and lotus-leaf decoration above the *chhajja*. One of these contains a figure of Ganesa, and the other a coiled snake. The uppermost terrace at the back contains three principal alcoves and two minor ones. The end ones contain the crescent moon and the sun represented by a human face scintillating with rays indicated by pointed undulating tongues. Of the principal niches the left-hand one contains a figure of Brahma on a plain raised seat, with legs crossed and the hands holding the Vedas. He has four heads, all crowned, and each face has a flowing beard. He wears a rosary and the sacred thread, and is clad in a *dhoti*.

The niche in the middle contains the figures of Siva and Parvati in very high relief. They are seated on a throne. Siva has a somewhat rotund figure. His locks are twisted in a knot on his crown, and his beard hangs from the chin in a knitted tuft. From his hair flows the Ganga. A cobra has lovingly entwined itself round his neck and raised its neck above his hair. In his right hands he carries a *trisula* and a rosary, and in his left a *damaru* and a circular object from which his forefinger protrudes. A crescent moon is placed above his third eye. Parvati, clad in a *sari*, is seated on his right knee with hands folded. From her ears hang small ear-drops, and, like her consort, she wears bracelets. The foreparts of a bull and a lion appear on their respective sides.

The third niche contains Vishnu and Lakshmi. Vishnu is four-armed and crowned. In his right hands he carries a mace and a conch, in his left a *chakra* and a lotus bud. Lakshmi with the end of her scarf over her head sits on his left knee with folded hands.

In the upper wall on the right-hand side are three principal panels and four minor ones. The one at the upper end depicts a fight between Matsyavatara (represented by a four-armed crowned figure issuing out of the body of a fish and armed with mace and *chakra*) and Sankhasura, a horned demon coming out of a conch shell armed with mace and shield. The next panel shows three figures, probably Rama, Lakshmana, and Sita. Rama carries a bow and a quiver and holds a rosary in his right hand. The panel next to it shows Kali riding a lion, with a sword, a pot of blood in her right and left hands, and a *trisula* behind her back. Two of her hands are empty. The next contains Durga crowned and seated in *lalitasana* on a throne. In her right hands she holds a noose and a bundle of arrows; in her



left, a bow and a goad. The next shows Annapurna seated on a throne with a ladder in her right hand and a pot in her left. She is also seated in *lalitasana*. The next shows a figure of a king seated on a wicker-work chair, wearing a crown and top boots, and holding a drawn scimitar in his right hand. Before him stands a man with his right hand raised in salute and his left holding a horse. The last panel shows Hanuman walking in great haste with a mace in his right hand and the rock bearing *Sanjivani* (life-giving herb) in his left.

On the opposite wall also are eight panels. The first, beginning from the upper end, contains the figure of a standing *yogi* with a long knotted beard. He carries an outspread umbrella in his left hand and a water vessel in his right. He wears a *dhoti* and a scarf, and has wooden sandals on his feet. The second depicts a fight between two persons, one of whom is moustached and carries a battle-axe in his right hand. With the left hand he has caught his opponent by the locks. The second figure is multi-armed, five of which are visible, and each carries a weapon: a mace, a sword, a *kukri*, a dagger, etc. This obviously depicts the fight between Parusharāma and Kārttavīrya-Arjuna. The third panel displays Ādivaraha, four-armed, rescuing the earth from the demon Hirnyāksha. In his right hand he carries a mace and a sword; in his upper left a *sankha*. With the lower hand and the left foot he forces down the horned demon, who is armed with a mace and buckler. The Boar-god carries the earth on his upraised tusk. The fourth panel contains Seshasayi, reclining on the body of the serpent, whose hoods are spread over him. Lakshmi washes his feet; from his navel springs the lotus on which is seated the four-headed Brahma. The fifth contains Radha-Krishna; Krishna plays on the flute, and Radha holds a vessel in her hands. The sixth shows Narasimha bursting the column asunder and rending Hiranya-Kashyapu's bowels. Prahlada and a lady, probably his mother, are standing by with folded hands before him. The last panel shows a *Bhairava* riding a curly-tailed dog, and bearing a mace and a pot of blood in his hands.

*Gujaru-da-Nagrota*.—At Gujaru-da-Nagrota there is a small temple. There are two more temples at Ramkot and some *baolis* on the way, but none of them of any particular interest.

#### KHUN

Khun is a pleasant place, and contains a few temples and a large spring. The temples with one exception are all new ones. This one is a small structure, square in plan and having a pyramidal roof. It is built of stone, but is covered with a coat of white plaster now entirely defaced. It has one offset on each side. Over the two front corners are placed two figures, one of whom holds a pot in its hands.



## Antiquities of Basohli and Ramnagar

Over the lintel of the door is a panel showing two elephants facing each other as if prepared to fight. Behind each is an attendant carrying a long pole. This temple is probably two or three hundred years old.

The remaining temples are the *samadhīs* (temples in which the ashes of a distinguished person are buried) of the Rajas and Ranis of Ramkot.

The *baoli* is square as usual, and has a number of niches possessing little interest.

### KHUN TO MANSAR

*Lahdi*.—The *baoli* of Lahdi is situated at a distance of about three miles from Khun on the way to Mansar. It has two terraced walls; the face of the lower wall is decorated with a course of rosettes, above which is another row of inverted flowers, and the upper wall is more elaborately ornamented. The front pilasters have their lower halves filleted, the fillets receding one behind the other up to the middle and then projecting, one beyond the other, in the upper half. Above is a palm tree capital. They are separated by a row of circular rosettes. The upper half of the wall is panelled; some of the sculptured slabs are still extant. The figures are of the same crude type that is found among most of these *baolis*. There are, of course, the ubiquitous coiled snake and Ganesa. There is a Tankri inscription on one of the panels of the back wall.

There are two panels, one on each side, on the external surface of the walls. On each of them is a sculptured group depicting a fully accoutred elephant driven by a *mahavat* fighting a lion.

### MANSAR

This lake is a mile or so in circumference, and is encircled on all sides by a range of low green hills. A large number of sacred ducks float all day long on the surface of the lake. On its western bank are situated a number of temples and a spacious *dharmasala*—built by the late *mahant*. The majority of the former are the *samadhīs* of former *mahants* of the place. The temples possess no interest.

### THALORA—BABBAUR

Thalora and Babbaur are two small villages situated at a distance of six miles from Mansar. The name Babbaur is derived from Babbapura, an ancient principality mentioned in Rajatarangini of Kalhana. In these villages there is a group of extremely interesting temples. The most important are situated in Thalora.

The largest temple is, so to speak, a double structure, with a pillared hall in front. It is built on a basement  $8\frac{1}{2}$  feet high, and approached by a flight of steps on the west side. It consists of two principal sanctuaries 7 feet



1½ inches square. They are divided from each other by a very ornate cell faced with plain filleted pilasters surmounted by filleted, inverted, pyramidal capitals (Pl. X.). Each of the sanctums is preceded by a porch having two fluted columns surmounted by a very ornamental vase and flower capitals (Pl. IX.). The lintel of the doorway is decorated with three figures. In the middle is Ganesa ; the other two are uncertain. Inside is a pedestal similar to those of Kashmir temples. The ceiling is built of interlacing squares, with an expanded lotus on the top stone. The lower portion of the jambs of the doorway were adorned with sculptures, which are too defaced to be recognized with certainty, but in the northern sanctum the crocodile of Ganga is seen distinctly under the feet of the goddess.

At each extremity of the block was a doorway leading to the terrace outside.

In front of the sanctum is a large, elaborately ornamented, and highly interesting carved *mandapa* (pillared hall). It was closed on all sides except for the doorway and the windows. The roof was supported on two rows of twenty-four fluted columns, standing on well-moulded base and surmounted by capitals which are very similar to those of Kashmir—*e.g.*, the lower part is rounded into a torus, and the upper part is cut into the shape of an inverted pyramid. The chief distinguishing features of these capitals are the extremely well carved and interesting elephant heads which face the central aisle (each capital has two of these). The heads are those of elephants, with large ears and trunks. Their foreheads are adorned with garlands of beads, whose swags follow the curves of the eyes. The front feet are seen projecting below their foreparts.

Each of the squares formed by the pillars and the walls of three aisles had a separate roof of interlacing squares adorned with exquisite lotus tops.

In the northern side of the *mandapa* was another sanctuary, but it was rather smaller in size than those on the east side. The frieze over the architrave above the columns of the porch contains nine sculptured panels separated from each other by smaller panels, five of which contain ornamental lozenges (Plate XI.). They may represent Navagrahas. On either side of this were open doorways.

On the southern side the hall seems closed, though, of course, there were pilasters projecting from the blank walls in line with the columns of the aisles.

On the western side, too, on either hand of the entrance to the *mandapa*, were two cells. The rest of the walls seems to have been blank.

The main entrance porch to the *mandapa* was also a rectangular chamber, covered by a ceiling of intersecting squares. On the lintel is the figure of a four-armed Ganesa.



## Antiquities of Basohli and Ramnagar

Externally the whole structure was elaborately carved. In plan it is a triple star on a rectangular basement, with a projection on the north side. The decoration of the basement consists of two series of mouldings separated from each other by a plain surface. But even this plain surface is on the outermost offset ornamented with a niche flanked by two columns, and with a floral pediment (Pl. XII.). The outermost offsets on each side likewise contain two deeply recessed cells, preceded by round columns having flower-and-vase bases and floral capitals. The columns are ornamented in the middle by a raised band fringed above and below by rows of leaves. There are three offsets on each side. The second from the corner pilaster has a smaller triple-roofed niche flanked on either side by columns. In the niche is the standing figure of Vishnu, with four arms, holding in the upper two hands a mace and a lotus. On either side of him are two small standing attendants.

Underneath the northern niche is a *makara* head with protruding eyes and frontal protuberance. This was the spout of the drain through which the sacred washings were carried out. Corresponding to this is the square projecting spout on the platform.

*Devī's Shrine.*—Further north is another temple. It is dedicated to the goddess Kali. It consists of a single chamber with a square *mandapa* in front. The chamber inside is 7 feet 7 inches square. The *mandapa* is entered by an entrance in its west wall. The latter has flights of steps both inside and out.

The roof of the *mandapa* was supported on four fluted and round columns, which stand on plain bases like those of the colonnades of Avantipur. The porch of the temple contained two fluted columns on ornamental bases, and surmounted by square capitals adorned with floral scrolls. But the most interesting feature of the temple is its sculptured reliefs, which are, unfortunately, much mutilated. In the left jamb of the doorway is a figure of Ganga (Pl. XIII.), standing on a crocodile with upturned snout. It is an extremely well-modelled figure, with attenuated waist, high swelling breasts, and graceful pose. The long swag of the necklace hangs down to her navel through the closely pressing breasts. In the upper two hands she holds a flask and an expanded lotus. She wears a three-peaked tiara. Her rounded face, small nose, and long eyelashes and eyebrows are exquisitely sculptured.

On the opposite panel is another figure, crowned with a three-peaked tiara, and having a circular caste mark on her forehead. It is too defaced to be identified with certainty, but the presence of the expanded lotus would point to its being Vishnu.

Above these figures both the jambs are profusely carved. Just above the large lowermost figure, on the right side of the jamb, is the figure of



a bearded male wearing a scarf. Opposite to it on the left jamb is the figure of a two-armed female, clad in a close-clinging gown and scarf. They may be the donors of the temple. Next above them are delightfully carved lozenges, and above the latter are figures of two gods.

The lintel was adorned with a series of panels, but they are far too defaced to be identified.

In the right-hand wall of the porch is a small niche containing the figure of Ganesa. It is very much defaced. The upper two hands, the only ones extant, hold a pointed tooth and an axe. The ears are remarkably well drawn, the veins being kept prominent. The figures on the jambs of the sanctum are defaced and covered with whitewash.

In the northern corner of the sanctum, on the exterior, is a small niche containing a very well carved figure of a goddess, probably Lakshmi, and as in the case of the Ganga in the porch, swags of garlands hang from her waistband. Her necklace comes down to her navel. In her right hand she holds a long-stalked lotus.

The *mandapa* had a side entrance on the north side. On the walls of the *mandapa* there are eight niches inside decorated with highly ornamented columns. In one niche they are spiral (Pl. XIV.), in the next circular with vase-and-flower capitals and bases, in another they are square and covered with foliated decoration and *Siva-linga* and *yoni*, etc. One of the niches in the north wall contains a slab on which are carved the figures of Vishnu and Lakshmi, the former distinguishable by a lotus (Pl. XV.). His left arm is entwined lovingly round the goddess's waist. Both of them wear three-peaked tiaras.

In the small niche in the north-eastern wall is a small *pīṭha* having four *Siva-lingas* at the four corners (the central one is broken) and a *yoni* at one side. On the jamb at the portico of the temple near this niche is a figure, probably of *Bhairava* with a dog. He is four-armed, but the objects he holds are unidentifiable. Opposite is the figure of a four-armed Siva with the bull (both considerably defaced).

Externally the temple is as tastefully decorated. The most noticeable feature is the series of large foliated projecting triangles alternating with rectangular niches surmounted by stepped pediments. The triangles are decorated with lotus leaves. In the middle is a conventional half-rosette. The niches are flanked by round columns adorned with bands. In the middle is a plainer lozenge. Above them is a series of circular medallions containing human or animal figures or floral decorations—*e.g.*, a couple of geese facing each other, a dancer playing on a drum, etc. Above them were more mouldings. There are large recessed niches on each principal offset.



## Antiquities of Basohli and Ramnagar

On the south side is a niche containing a spirited representation of a four-armed *Bhairava* standing on a prostrate demon. In the left two hands are a bowl of blood and a skull. He is trampling on a corpse.

Among the loose figures lying about the courtyard the two most remarkable are on the south side. One represents a four-armed *Bhairava* (Pl. XVI.). A *Bhairava* is said to be a terrifying manifestation of Siva, and this sculpture is a realistic representation. In the upper left hand he carries a mace with a death's-head top, in the lower left a flask. In the lower right hand he carries a trident on the central spike of which is a seated figure holding a thunderbolt in the left hand. The god is elaborately dressed and ornamented. He wears a *dhoti*, a scarf, a necklace, a garland, a crown consisting of three heart-shaped peaks over a jewelled circlet, lozenge-shaped ear-drops, anklets, armlets and bracelets. He has large prominent teeth with protruding canines, three eyes, a curly beard and a fierce upturned moustache. Near his right leg stands a smaller figure, in the attitude of dancing.

The next figure is that of Ganesa. He stands with his trunk projected into a pot containing an unusually big pile of sweetmeats. In the right hand he holds a battle-axe hanging to his feet. He wears anklets, armlets, a *dhoti* and a scarf (Pl. XVI.). His tusks are broken.

Lower down on the bluff above the *nāla* is a smaller replica of the larger temple described above. On a rectangular basement is a block of three chambers, the middle one being larger than the other two. In front of them is a small *mandapa* consisting of two aisles only. The north-western square of the *mandapa* has been closed in and a smaller shrine built there, which opens both towards the west and the east. Consequently there is only one loose column, in the middle of the hall. This is twenty-fluted. The ceiling of the shrine, as well as the squares of the *mandapa*, are built of interlacing squares. The decoration is much simpler than in the case of temples mentioned above. The capitals of the fluted columns have two members, a round torus below and an inverted pyramid above. The pilasters are rectangular, with two or three offsets on each side. Their bases are moulded, having a plain surface relieved by a foliated triangle at the bottom. Above this is a plain torus and filleted torus with plain triangles in the middle of each. The capitals are inverted and slightly concave pyramids and follow the lines of offsets. They consist of two members, the lower smaller and projecting beyond the upper. In the middle of the upper is a plain projecting block. Above the capitals of the pilasters of the central shrine are moulded brackets on which rest the horizontal transverse architraves. The pilasters of the central shrine have in the middle two small niches, in one of which stood Vishnu between two standing attendants, and in the other was a seated Siva. The jambs of its doorways



were very elaborately decorated. On each, at the base, were two standing figures which are very much defaced. Above them rose several rows of standing and seated figures of gods and men arranged one above the other, of lozenges and circles, and of lotus leaves. Its lintel had a figure of Ganesa in the middle and a seated god and goddess on the sides. Internally the side-walls of its porch were plain, but externally they were decorated with niches in which stood or sat gods and men.

The architrave of the northern chamber only is extant. It had six pillared panels, five containing lozenges, and the sixth the standing figure of a god.

The chamber in the corner of the aisles seems to have been an after-thought, if we may judge from the fact that a good deal of its decoration is hidden behind pillars and pilasters. On the southern wall of the *mandapa* is a niche which gives a good idea of the roofs of these temples.

There are recesses on the walls externally corresponding to the chambers inside. The middle one is larger than the other two.

*Babbaur Temple.*—This temple is probably later in date than the other remains at this place. It had a *mandapa* in front, all of which except the lower courses has disappeared. The temple is profusely decorated externally (Pl. XVII.) from top to bottom. The lowermost course of the decorations consists of foliated triangles. Above this is a row of lozenges with crescents at the sides. Further up is a series of honeysuckles alternating with horse-shoe-shaped ornaments. Still higher up is a series of larger but similar lozenges, alternating with panels containing a pair of geese facing each other but with heads turned in opposite directions, and a pair of bulls apparently going up a tree. Then come floral scrolls, lozenges, etc. Above these is a frieze containing, on one side of the entrance, a couple of armed cavaliers drawing their bows, and on the other, a Narasimha rending open Hiranyakashyapu's belly. In another, Krishna is seen playing on the flute with two attendants (one female) waving *chauris*, and Vishnu reclining on Sesha (Pl. XVII.). The entrance is provided with two fluted columns on very ornamental bases, with flower-decorated bells at corners. Their circular necks are decorated with a row of grinning *Kirtimukhas* with protruded, foliated tongues and bearded chins. Between each pair of them in alternate flutes hang bells with chains. The capital is an inverted pyramid bearing conventional honeysuckles carved on it. The architrave over the brackets of the capitals bears nine pedimented niches containing figures, probably of the Navagrahas. On three sides are niches the jambs of which are decorated with rows of lozenges.

The jambs of the entrance itself have, at the base, two niches, each containing figures, one of whom (judging by the swan which accompanies her)



## Antiquities of Basohli and Ramnagar

is probably Sarasvati. The lintel is decorated with a projecting ornamental niche containing Ganesa seated in *lalitāsana*. The rat is under his throne. On either side of him are two goddesses. Next to them on each side are human-headed birds, probably *Garudas*; then come a circular rosette and a pair of geese. At the corner of the architrave are two seated figures. They are difficult to identify, as they are very much defaced.

The sanctum is square internally and has a dome of concentric circles.

It seems that this temple was built over an older ruin, as some parts of it, for instance the columns, are very different from other parts. The relief work on the external surface of the walls is certainly much later than the columns and some sculptures preserved in the temple. The most interesting of the latter is the Siva-Parvati group of black marble. It represents Siva and Parvati standing. Siva is three-headed, the right-hand one being that of a bearded demon. He is profusely ornamented, and wears a three-peaked jewelled crown, eardrops, a necklace, armlets, a snake after the fashion of a Brahminical thread, a *dhoti*, and a long flower garland reaching below the knees. All the hands except two are broken. They hold an object similar to a pineapple or perhaps a bunch of grapes. The hands are adorned with bracelets and finger rings. By his side stands Parvati with wavy hair, large circular earrings (*bāl*), a thickly studded pearl necklace, and another necklace hanging down between her breasts. Round her waist she wears a many-swagged zone. The graceful modelling of her form—her slender waist, her arms and beringed hands—is exquisite; a slight bend in her body has made a horizontal crease in her navel. She has two hands only, in one of which she holds a short rosary. She also wears a three-peaked jewelled crown and a long flower garland. Her hair hangs in braids on her back. At the feet of the parents are Ganesa with his trunk on the eternal sweetmeat pot, and Karttikeya holding a lance. There is another smaller figure.

By the side of Siva, behind Ganesa, peeps Nandi with curved horns, small ears, and alert eyes, and a jewelled tiara between the horns.

This group is wonderfully well carved, and bears comparison with the best specimens of the mediæval sculptor's art in India.

*Kaladhera* (Pl. XVIII.).—The name signifies "black temple." It is much plainer than any of the temples here, but that does not mean that it is quite plain. Externally it is adorned with plain projecting niches and offsets bearing minute carving. On the west is a *makara* head through which water from the sanctum used to flow into a small rectangular cistern carved out of a single block.

The roof of the *mandapa* was supported on four fluted columns. The bases of the columns are plain, similar to those of Avantipura. The lower



## Antiquities of Basohli and Ramnagar

member of the capitals is similar to that of the columns of the larger temples and adorned with projecting *makara* heads facing the centre. Besides the principal entrance facing the central aisles and the sanctum the *mandapa* has two smaller back entrances. The figure decoration on the jambs of the door and on the porch of the sanctum is entirely defaced. North of it was a smaller shrine on the same basement.

Immediately to the north-east of Kaladhera is another temple built on a high basement and preceded by a *mandapa*. Practically the whole of it has fallen down. All that remains standing is the basement, two jambs of the sanctum, the entrance of the *mandapa* as high up as the architrave, and the bases of the four columns. The jambs of the entrance to the sanctum have each two niches with ogee-arched carved tops. Each of the niches contains a figure, but all of them are defaced except one which seems to be Vishnu. Between the sanctum and the *mandapa* was a porch which contained two smaller pillars, bases of which are still extant. Among the fragments lying loose in the *mandapa* are two representations of dancing Śiva (Pl. XIX.). The god is three-headed and ten-armed and elaborately ornamented. Only two of the hands are free; the rest hold various symbols and weapons. Under his right knee is a small attendant vigorously beating a large drum in accompaniment. At his left side is the bull with upturned head. The other figure is three-headed and eight-armed, and has a row of three skulls which serve as a crown on his central head. He has no bull; his attendant carries the drum he is beating.

This group of temples is by far the most remarkable of any hitherto noticed in the Jammu Province. Its chief point of interest is that it exhibits in a very noteworthy manner how successfully the mediæval architects combined the decorative features of the Kashmir temples—*e.g.*, fluted columns, human Garudas, etc., with the Indo-Aryan style of northern India. Incidentally it gives additional corroboration to the impression one derives by reading Kalhana's account of these centuries (A.D. 800 to 1150), that there must have been considerable political and economic intercourse between the valley of Kashmir and these sub-montane tracts. The mediæval monuments of Bhimbar, Rajauri—*e.g.*, the temples of Saidabad and Panjnara—are almost wholly Kashmirian, while those of Ballaur and Thalora Babbaur are Indo-Aryan in plan, but predominantly Kashmiri in decoration.







